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THE endeavors of a certain fellow to attract some modicum of attention to his unimportant person by little flings at the Kunkel Popular Concerts, whenever and wherever he can get his ungrammatical stuff published, are very funny, but as we are not out "gunning" for fleas, he will not succeed in drawing our fire.

## Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

610 OLIVE STREET, ST. LOUIS.

J. D. FOULON, A.M., LL.B.

EDITOR.

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Subscribers finding this notice mailed will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

THIS, the initial number of the eighth volume of KUNKEL'S MUSICAL REVIEW (the seventh under its present editorship) the editor has no excuses to make for the past, no promises for the future. He is satisfied with the enemies as well as the friends his course has made for himself and this paper, and he will be quite happy if he largely increases the number of both by means of his writings in the present volume.

THE year which has just closed has been an uneventful one in the realm of music. If we except the *Moret* Vitis of Gounod, whose scope and general plan, as published, promises a work of unusual interest, but of which we really, as yet, know nothing; there has been no work created during 1884 which deserves more than a passing mention, nothing that can be called a great addition to the literature of music. No new stars of any magnitude have made their appearance in the operatic firmament during the last twelvemonth, nor has any new concert singer or instrumentalist astonished any one. No great conservatories or other musical institutions have been founded and no large endowments have been given to those already in existence. Even in the matter of trade in musical goods and instruments, there seems to have been a general depression throughout the world. In a word, 1884 has not been a musical year. Let us hope that 1885 may be more satisfactory!

## MUSICAL PRECOCITY.

THE "infant phenomenon" in music is always the laughing stock of musicians and often the admiration and yet of the uninitiated. Every few weeks, one sees going the rounds of the press some story of the marvelous musical genius of some five year old boy or girl, who is sure to be called a second Mozart or something even greater. This has been going on for a score of years to our knowledge, and probably much longer, and yet the oft promised second Mozart comes not. The fact is undoubtedly that, in a very large majority of cases, a very moderate amount of skill has been magnified by the fond ignorance of doting relatives into something prodigious, and has not so written up for the press by some glib reporter of dog-fights and "social sensations," whose knowledge of music was limited to the recognition of a vague difference between "Old Hundred" and "Yankee Doodle;" but even making allowance for these cases, there must be not a few where there was remarkable talent in the children. Then, why have they not been heard of afterwards? If we bear in mind the fact that the child who was undoubtedly a musical prodigy, received constant and regular tuition from his earliest youth until he reached

adolescence, we may find one of the causes why his would-be successors stop at the would-be. But few of these precocious musical geniuses have judicious and musically educated parents. Ordinarily, they are freely told that they are geniuses and, naturally, as such, are to be excused from the drudgery of study and practice.

Occasionally these bright infants are put forward and loiled, which, once or twice a year, gives a "complementary" or "benefit" concert, and on these occasions these bright infants are put forward and made to go through their little pieces, while an unpaid clique of the family's friends applaud to the echo the crude but ambitious performances of the youngsters, who are not so young as to be inensible to flattery. Thereafter, whatever time and labor are expended by the youthful "genius" in the study of music, must be spent on learning showy and usually inappropriate compositions; the hard work of systematic study is eschewed and while the lare is browsing here and gambling there, the race is run and the tortoise has distanced him.

If the teacher remonstrates, papa and mamma pay him off and employ one who will be ready to recognize the wonderful talents of their offspring. The result is, in all cases, supercilious little fools who, as soon as they are left to compete with others in the open arena of the world, are distanced and forgotten by friends and foes alike—if indeed they ever have amounted to enough to have foes.

Again there are certainly cases where early development does not continue beyond a certain age, cases of rapid growth followed by rapid decay, which are not due to the character of the cultivation but only to inborn peculiarities of the individual.

But, if in not a few cases, parents unwisely create an atmosphere of adulation about their bright children which stifles and destroys the talents which they would like to foster, by too early introducing them to the glamour of the concert room, we think there are many others in which the fear of the results we have depicted, an idea that any early training in a forcing process, leads parents to delay much too long the cultivation of the musical talents of their children.

In the first place, musical talents develop early, if at all. Still, a distinction should be made between the talent for creation or composition and that for execution or performance. The latter is always an early growth. The history of music does not present a single instance, so far as we know, of a piano virtuoso who was not such at the age of ten. We do not mean that there was no increase of skill after that age, but that a standard as an artist had been obtained at that age. The causes of this are obvious; one of the elements (not the highest but an indispensable one notwithstanding) of pre-eminence as a performer on any only be obtained while the nerves, tendons and muscles are still in their growing, formative, plastic period. The judicious practice of five finger exercises, for instance, cannot be begun too early with a child who is intended for a pianist, provided the instrument is large enough to reach without effort the compass-keys—we say the judicious practice, because there might be such a thing as the bending out of shape (inward) of the little finger, if the child is allowed to strike the fifth key with the side of the finger, as it is not unlikely to do (especially if the action of the piano is somewhat stiff) in order to get the additional weight of its little hand and the more direct action of the muscles of its wrist to press down the key.

What is true of the piano is true of every other instrument. The earlier its study is begun, the better. The same is also true of the voice, if care be taken to cultivate the child's voice as that of

a child and to watch its changes so as not to destroy the organ by undue efforts at improper times.

Talent for composition usually develops later, and few indeed are the compositions of even those whom posterity has called geniuses that were written before the age of twenty, which deserve to live, yet, even here, the flames of genius often began to burn in the form of compositions, even in the midst of difficulties, at an age when most of the parents of our day would, if they could, put an extinguisher upon them for fear of violating some supposed physiological law of development.

Händel, who at the age of seven played upon the organ before the Duke of Weissenfels in a manner to astonish him, began writing "a sacred motet each week for exercise," under the direction of Zocher from that age until some years later, although he did not produce his first opera, *Almira*, until he was twenty, nor the oratorios upon which his fame rests until he was fifty-five years old.

Haydn, who says that he had "such facility in music that by the time he was six, he stood up like a man and sang masses in the church choir and could play a little on the clavier and the violin," wrote nothing worth preserving until he was twenty, but, without having received any instruction in harmony and composition, from the age of eight he wrote music "upon every blank page of music paper on which he could lay his hands."

Mozart was undoubtedly a prodigy. At three years of age he began to pick up musical instruction from hearing an older sister play—at six he played at Court, and it is said that some of his compositions written when he was but nine or ten years of age, have a real merit. His first opera "La Finta Semplice" was written in his twelfth year. Frohly thought he certainly was, his father did not believe the systematic training of his genius. Cherubini says of himself: "I began to learn music at six and composition at nine." By the time he was sixteen he had composed three Masses, two Dixits, a Magnificat, a Miserere, a Te Deum, an Oratorio, three cantatas and a lot of smaller compositions, although it was not until he was twenty-eight that he began the series of works that have made him famous.

Beethoven began composing at nine or ten years of age, although nothing worthy of him came from his pen until he was twenty-two or three.

Mendelssohn's mother, long before he had another for a teacher (and he had Mrs. Bigot as a teacher at the early age of seven), had begun to teach him music, commencing with lessons five minutes long and gradually increasing the time as he became able to do more. He was but nine when he appeared in public as a pianist with great success, and from his twelfth year began composition systematically. It is probably due to the training so early begun by his parents that he is one of the exceptions to the rule we have mentioned of composers writing little that is worth preserving before they attain early manhood, since his "Midsummer Night's Dream Music" was composed when he was in his eighteenth year.

Wagner's talent for composition exhibited itself (rather grotesquely, as he himself admitted), when he was yet but a boy, and Gounod's musical training began at his mother's knee although neither produced any great work before they had reached manhood.

Examples might be multiplied indefinitely but they all point the same way. Great talents for music develop early, talent for execution first, talent for production, if ever, later. Such talent when exhibited should not be repressed nor treated as an abnormal condition, but cultivated carefully and systematically, but in the largest measure of cases the exhibiting of precocious children as "marvels" or "prodigies" kills their growth as musicians and should be scrupulously avoided by their guardians.







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(a) Solo. (b) J. Epstein and Charles Kunkel. 2.—Violin  
Solo. (C) Concerto, Op. 763 (d) *Andante tranquillo* (e) *Allegro*  
*Moderato*, *De Beriot*, Mr. Frank Gekr, Jr. 3.—Contralto Solo.  
"Sleep Thon, my Child," *J. D. Pauton*, Miss Adele Laels. 4.—  
Clarinet Solo. "Concertstück fuer Clarinette," (Op. 12) *Cerek*.  
(a) *Allegro Moderato*, (b) *Andante Sostenuto*, (c) *Fine de Allegro*.  
Mr. Laurent Nruan. 5.—Soprano Solo. "Aria," *A. Arfa*.  
(a) "Aria," *W. Schuchter*, (b) *W. Schuchter*, (c) *W. Schuchter*.  
6.—Piano Solo "Satellite," (Polka de Concert) *Alden*.  
Mr. A. J. Epstein.

PART II. 7. Violin Solo, "Garry Owen," (Op. 33) *Venezuela*,  
Mr. Frank Gecks, Jr. 8.—Soprano Solo, "Shadow Song,"  
(From "Le Paradon de Ploermet"), *Myeberger*, Miss Elsie Mae  
Thews 9.—Barytone Solo, "Bedouin Song," *Kroejer*, Mr.  
George H. Wiseman. 10.—Clarinet Solo, "Theme and Variations,"  
*Metzner*, Mr. Laurent Brin. 11.—Recitative and  
Song, "The Singing Bird," *Metzner*, Miss Elsie Mae  
Thews. 12.—Ballet, "From 'Le Fil de du Regiment,'" *Danzette*, Miss  
Elsie Matthews, Miss Adele Laess, and Mr. John A. Robinson.  
13.—Piano Duet, "Operatic Fantasia," (Grand Potpourri), *M. J.*  
*Epslein*, Messrs. M. I. and A. S. Epstein. 14.—Soprano Solo,  
"Mein Stern," *Cooper*, Fرائيد Kevia. 15.—Soprano  
Solo, "The Song of the Sea," *Metzner*, Miss Elsie Mae  
Thews. 16.—Barytone Solo, "The Arabian Nights," *Belletti*,  
Messrs. D. H. Wiseman and John A. Robinson.

[illegible]

The sixteenth Kunkel Popular Concert took place on December 30th. Slush below, mingled sleet and rain above, driven by a remorseless northwest wind, combined to make the night one of the most disagreeable possible. These had a very appreciable effect upon the audience, which numbered only a little over six hundred. The programme was a very interesting one, as our readers can see for themselves:

[illegible]

Part II. 9.—Chorus, "Bride" Chorus from *The Rose Maiden*. Cowen. 10.—Piano Duet for two Pianos, "Mendelssohn's Midsummer Night's Dream Music." (Nocturne—Overture—Wedding March, *Reiter-Kunzel*, Messrs. Charles Kunzel and E. R. Kroeger. 11.—Christmas Oratorio." *Sinf. Saesig*.

The extension of all the selections was excellent with the exception of that of the sextette and chorus from "Inez," which lacked in precision and proper balance—the result of over confidence and carelessness in rehearsals on the part of

Mrs. Zaida Rossiter Smith, whom we then heard for the first time, sang charmingly. Her voice is a light soprano of very pleasing quality and her execution shows long and well directed culture. She made many friends among concert goers.

The two piano playing of Messrs. Kunkel and Kroege (on two Knabe grands admirably tuned by Mr. Bahnsen) was the occasion of general comment. It was universally conceded that no such playing on two pianos had been heard in St. Louis since the death of the lamented Jacob Kunkel—such precision, such nice balancing of power, such beauty of shading, delighted every one and astonished most.

Seint Saben's Christmas Oratorio, which it takes about half an hour to execute, closed the concert and was given in excellent style, the accompaniments being furnished by the two Knaben and two vocalists. The work is truly religious in tone, and at once vigorous and tuneful. It is evident that the author has nowhere allowed his music to override the text, but the text has as evidently not shirked his music, and to a noble theme he has wedded noble music. Recitatives, arias, choruses and glees all show the hand of a master. The work will be repeated and we may then go to a brief analysis of its contents.

**TAK HING OR BRASSER STATUE.**—The committee recently paid a visit to the studio of Lemaitre Jun., who has been commissioned to execute the above statue, and has now completed a small model. Berlioz is represented standing in a meditative attitude, with his right elbow resting on a conductor's desk, and his left hand in his right hand. His left hand is thrust in his pocket, in conformity with the habit of the artist. At his feet are various musical instruments and two volumes, on which are inscribed the names of his two favorite authors, Virgil and Shakespeare. The names of his own chief works are inscribed on the base of the statue. The committee were highly pleased with the model.

" FANTASIA ON TANNHAUSER," ..... *Jean Paul*

This is undoubtedly the best fantasia ever written upon this famous opera. Wagner is the dread of writers of fantasias. His melodies are not numerous and they do not readily lend themselves to the clap-trap methods of ordinary composers of variations. Jean Paul, however, meets all these difficulties and overcomes them with such apparent ease that one would almost be tempted to believe that they did not exist. The clumsy attempts of other, even able, writers, prove however that if they do not exist for our author they certainly did for all those who have gone before.

"LUCIA DI LAMMERMOOR," (Fantasia—Duet). *Sidus*  
*'Sidus' latest is always his best; this must there-*  
*fore be the best of his duets until the next appears*  
*"Lucia" is one of the most tuneful of operas and*  
*this is one of the most graceful duets of this grade*  
*ever written. Try it with your pupils and see how*  
*they will be pleased with it.*

G. I. Kuznetsov, G. I. Vashchenok

We do not know how intimate may be Mr. Voellmecke's acquaintance with the angels; from his mesquit retound appearance and the reported state of his appetite, however, we should judge that if any intimacy is soon to exist between him and them, they will have to leave the realms above and take a trip to St. Louis. Probably they rang the bells of heaven rather loudly when he caught the sound and jotted it down. If his transcription is correct (and we cannot deny its correctness) the angels ring right sweetly and make a very pleasing piano piece of only moderate difficulty.

" ALLEN'S ECHO SONG "..... G. B. Allen

This is a very pretty song for a soprano. In the hands of a singer of fair ability, it is very effective in the concert room. Good concert songs are rare. This is one of them.

The music in this number costs in sheet form:

11. <i>Imma</i> (Fantasia Duett)	Carl Richter	6
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"ANGELIC CRIMES"	<i>I. I. Voelkmann</i>	56
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"ALLEN'S ECHO SONG".....	G. B. Allen	35
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### A QUERY ANSWERED.

DENISON, TEXAS

Will you be kind enough to inform me through your correspondents' column if I am wrong in teaching my pupils that the dominant seventh chord in the key of C major is G B D F, and the diminished seventh B D F A<sup>b</sup>. A teacher in a certain Academy here tells those, to whom I have taught them in that way that I am wrong, and says that the dominant seventh in C is C<sup>#</sup> E G B.

The dominant G B D F is the chord of the dominant in C major, B D F and A<sup>b</sup> is the diminished seventh in the key of C major.

Refer to any good work on harmony. We recommend Goldbeck's.



# TANNHÄUSER.

(Wagner.)

Jean Paul.

Andante maestoso - 50.

The musical score is written for piano and voice. It begins with a tempo marking of 'Andante maestoso' and a metronome marking of 50. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system is for the piano, with a dynamic marking of *p*. The second system continues the piano part. The third system introduces the vocal line with the instruction 'Ben legato'. The fourth system continues the vocal line. The fifth system features a piano accompaniment with a dynamic marking of *p cres.* and a tempo marking of 'sempre cres.'. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like 'Ped.' and 'sempre cres.'.

Handwritten musical score for piano, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) and includes dynamic markings, articulation, and pedal instructions.

**System 1:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music is in a key with two sharps (F# and C#).

**System 2:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music continues with complex rhythmic patterns.

**System 3:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music continues with complex rhythmic patterns.

**System 4:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music continues with complex rhythmic patterns.

**System 5:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music continues with complex rhythmic patterns.

**System 6:** Treble clef has a forte (*ff*) marking. Both staves have a *Ped.* marking with a fermata. The music continues with complex rhythmic patterns.

The score is written in a key with two sharps (F# and C#) and includes various musical notations such as notes, rests, and dynamic markings.

This page of musical notation is for a piano piece, likely in the key of D major (two sharps) and 3/4 time. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** The right hand plays a series of chords, mostly triads and dyads, with fingerings 1-2-3 and 4-5. The left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures.
- System 2:** The right hand continues with chords, while the left hand introduces more complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings are under the first, third, and fifth measures.
- System 3:** Similar to the first system, with chords in the right hand and eighth notes in the left. Pedal markings are under the first, third, and fifth measures.
- System 4:** The right hand features more active chordal movement. The left hand continues with eighth-note patterns. Pedal markings are under the first, third, and fifth measures.
- System 5:** The final system shows a continuation of the chordal and rhythmic themes. Pedal markings are under the first, third, and fifth measures.

Throughout the piece, there are numerous fingerings indicated by numbers 1-5. Dynamics such as *f* (forte) and *sf* (sforzando) are used to indicate changes in volume. The pedal markings (Ped.) indicate when the sustain pedal should be depressed.



The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff contains the accompaniment, which is a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The melody is written in a simple, clear font, and the accompaniment is written in a more complex, rhythmic font. The score is a single system, and it is the only system shown in the image.

The musical score for "The Rose Tree" is presented in two systems. The piano part is in G major (one sharp) and 2/4 time. The first system shows the piano introduction with a pedal section. The second system shows the piano accompaniment for the voice entry. The voice part is in G major and 2/4 time, with a "CITEN." (Citation) section. The score is for a piano and voice duet.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part features a repeating eighth-note bass line in the left hand and a melody in the right hand. The voice part enters with the lyrics "The Rose Tree" and continues with "The Rose Tree". The score includes fingerings, breath marks, and a final cadence.

*Cantando con espressione*  $\text{♩} = 60$ .

First system of musical notation, measures 1-4. The music is in 6/8 time with a key signature of one sharp (F#). The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* and *pp*.

Second system of musical notation, measures 5-8. Continuation of the melodic and harmonic themes from the first system, maintaining the expressive character.

Third system of musical notation, measures 9-12. The melodic line continues with more complex ornamentation and fingerings.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 feature a dense, rapid sixteenth-note pattern in the right hand, while the left hand plays a steady eighth-note accompaniment. The instruction *marcato il canto.* is written above the right hand. Pedal points are indicated at the end of measures 14 and 16.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 continue the rapid sixteenth-note pattern. Measures 19 and 20 show a transition with a crescendo leading to a sustained note. The instruction *cres. .... cen. do* is written above the right hand. Pedal points are indicated at the end of measures 17, 19, and 20.

Sixth system of musical notation, measures 21-24. Measures 21 and 22 feature a rapid sixteenth-note pattern. Measures 23 and 24 show a transition with a crescendo leading to a sustained note. The instruction *cres. .... cen. do* is written above the right hand. Pedal points are indicated at the end of measures 21, 23, and 24.

*dolce.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ped. Ped.

*simili*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

*dim.*

Ped. Ped.





First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and a dynamic marking of *ff*. A pedaling instruction "Ped." is present below the bass staff.

Second system of musical notation, continuing the piece. It includes complex fingering patterns and a pedaling instruction "Ped." below the bass staff.

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a dynamic marking of *ff*. Multiple pedaling instructions "Ped." are present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a dynamic marking of *ff*. Multiple pedaling instructions "Ped." are present below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a dynamic marking of *ff*. Multiple pedaling instructions "Ped." are present below the bass staff. A section marked "OPEN." is indicated.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a dynamic marking of *ff*. Multiple pedaling instructions "Ped." are present below the bass staff. A section marked "OPEN." is indicated.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system begins with a forte (*ff*) dynamic marking. Pedal points are indicated by "Ped." markings below the bass staff.

Second system of musical notation, continuing the piece. The treble staff maintains the rapid melodic pattern. The bass staff continues with harmonic support. Pedal points are indicated by "Ped." markings below the bass staff.

Third system of musical notation. The treble staff shows a change in the melodic pattern, with some notes marked with accents. The bass staff continues with harmonic support. The system includes a forte (*ff*) dynamic marking and pedal points indicated by "Ped." markings.

Fourth system of musical notation. The treble staff continues with the rapid melodic line. The bass staff provides harmonic accompaniment. The system begins with a forte (*ff*) dynamic marking and includes pedal points indicated by "Ped." markings.

Fifth system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes. The bass staff provides harmonic support. The system includes a forte (*ff*) dynamic marking and pedal points indicated by "Ped." markings.

Sixth system of musical notation. The treble staff continues with the rapid melodic line. The bass staff provides harmonic support. The system includes a forte (*ff*) dynamic marking and pedal points indicated by "Ped." markings.

8. *ff* *ff* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *ff* *Ped.* *ff* *Ped.*

*ff* *ff* *Ped.*

8. *ff* *Ped.* *Ped.* *Ped.*

*ff* *ff* *ff* *ff* *Ped.*

# LUCIA DI LAMMERMOOR.

(Donizetti)

Carl Sidus Op. 125

Allegro ♩ - 144.

Secondo.

717 - 6

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# LUCIA DI LAMMERMOOR.

(*Donixetti*.)

Carl Sidus Op. 126.

*Allegro* ♩ — 144.

Primo.

*Larghetto* - 72. *cantabile.*

This section of the score is marked *Larghetto* and *cantabile*. It features a tempo change to 72 beats per minute. The music is written for piano and includes various fingerings and articulations. The notation includes a variety of note values, rests, and dynamic markings, with a *f* (forte) marking appearing in the final system.

Secondo.

Musical score for a piano piece, labeled "Secondo." The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into six systems of music. The first system begins with a "cresc." (crescendo) marking. The second system includes a "p" (piano) marking. The third system also includes a "p" marking. The fourth system features a "f" (forte) marking, a measure number "72.", and a "mf" (mezzo-forte) marking. The fifth system includes a "cresc." marking and a "p" marking. The sixth system includes a "p" marking and a "p" marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The notation is in a standard musical format, with notes and rests on a five-line staff. The dynamic markings are "cresc.", "p", "f", "mf", and "p".

Primo.

First system of musical notation, measures 1-4. The right hand (treble clef) features a melodic line with various fingerings (e.g., 5, 3, 4, 2, 1, 3, 2, 4) and a crescendo marking. The left hand (bass clef) provides a harmonic accompaniment with fingerings (e.g., 1, 2, 3, 4, 2, 3, 4, 2) and a mezzo-forte (mf) marking.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with complex fingerings. The left hand features a more active accompaniment with frequent sixteenth-note patterns and a forte (f) marking.

Third system of musical notation, measures 9-12. Both hands show increased technical complexity with rapid sixteenth-note passages. The right hand includes a fortissimo (ff) marking.

Fourth system of musical notation, measures 13-16. This system includes a repeat sign and a key signature change to one flat. The right hand has fingerings such as 4, 3, 2, 1, 4, 3, 2, 1. The left hand has fingerings like 2, 3, 2, 1, 2, 3, 2, 1.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with a crescendo (cres.) and forte (f) marking. The left hand has a mezzo-forte (mf) marking and continues the accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a forte (f) marking. The left hand has a mezzo-forte (mf) marking and continues the accompaniment.

*Allegretto* 6. - 72.

Secondo.

This musical score is for a piece titled "Allegretto 6. - 72. Secondo." It is written for piano in 3/4 time with a key signature of one sharp (F#). The score consists of six systems of music, each with a treble and bass staff. The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings such as *pp* (pianissimo), *f* (forte), and *sf* (sforzando) are used throughout. The piece concludes with a double bar line and a repeat sign.



*Allegretto.*  $\text{♩} = 72$ .

Primo.



(ANGELIC CHIMES.)

### An Evening Reverie.



A musical score for the song "The Rose Tree". The score is written for a grand piano (treble and bass clefs) and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score is divided into four measures, each with a "Ped." (pedal) marking below the bass staff. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the vocal line.

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like 'Ped.' (pedal) and 'rit.' (ritardando). The score is divided into measures by vertical bar lines.

*a tempo.*

1 4 1 3 x 2  
1 1 x 3 1 3 1 4 x 1 x 3 x 2 1 4 x 3 1 4 x 2 1 3 1 3

Ped. \* Ped. \* Ped. \* Ped. \*

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and harp. The piano part is in G major, 3/4 time, and features a melody with many ornaments (marked with 'x'). The harp part provides a simple accompaniment. The tempo is marked 'a tempo'. The score includes a piano introduction, the main melody, and a harp accompaniment. The tempo is marked 'a tempo'.

8. 9. 8. 9. 8. 9. 8. 9.

con espressione.

Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass clef staff contains a harmonic accompaniment with chords and single notes. Pedal markings are indicated by 'Ped.' and asterisks. The key signature has two sharps (F# and C#).

Leggiero.

Second system of musical notation. The treble clef staff features a more complex melodic line with many sixteenth notes and triplets. The bass clef staff continues the harmonic accompaniment. Pedal markings are present throughout the system.

Third system of musical notation. The treble clef staff shows a melodic line with various rhythmic values and slurs. The bass clef staff provides a steady accompaniment. Pedal markings are used to indicate when the sustain pedal should be depressed or released.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff has a consistent accompaniment. Pedal markings are clearly visible below the bass staff.

Fifth system of musical notation. The treble clef staff begins with a forte dynamic marking 'f' and contains a melodic line with slurs and ties. The bass clef staff continues the accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation, measures 1-4. Treble and bass staves. Dynamic markings: *f* (measures 1, 3), *p* (measures 2, 4). Pedal points marked with asterisks (\*) below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamic marking: *p* (measures 6, 8). Pedal points marked with asterisks (\*) below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamic marking: *p* (measures 10, 12). Instruction: *con espressione.* Pedal points marked with asterisks (\*) below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamic marking: *p* (measures 14, 16). Pedal points marked with asterisks (\*) below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Instruction: *Harmonioso.* Dynamic marking: *p* (measures 18, 20). Pedal points marked with asterisks (\*) below the bass staff.

# Allen's Echo Song.

Words by Frederick Enoch.

Music by G. B. Allen.

*Allegretto* ♩. - 66. *echo.* *echo.*

2. Der Jä-ger künnt den Felsenpfad Im dümmerschein hin-ab; .... Der  
1. Die Schatten schleichen ü-ber's Thal Schon glänzt der A-bendstern; Von.

1. The shad-ows o'er the val-ley steal, The star of eve is come; .... The  
2. The hun-ter wends his wea-ry pace, A-cross the twi-light snow; .... With

2. Gruss des Alphorns ruft ihm zu: Kommy Jäger, komm herab! .... Die Nacht ist da still ist's im Thal Die  
1. Spinnrad macht sich auf die Maid: Noch ist die Heer-de fern; .... Der A-bendwind trägt ihr den Schall Der

1. maiden leaves her spinn-ing wheel To call the wild flock home; .... The goat bells on the breez-es borne Chime  
2. quickning step and brightning face, He hears the horn be-low; .... The night draws on, the day is o'er, The

1. Zie - gen - glöcklein her .... Sie stösst ins Horn das E - cho bringt Des Grusses Wieder - kehr .....

1. up the pasture plain, While gai-ly to her cha-let horn, The e-cho calls a gain.....  
2. flock is ga-thered home. The maiden gains the cha-let door, To find the hun-ter come.....

la la la la la la la la la la la la la la la

[illegible][illegible]

sweet by e - cho borne..... The mai - den's cha - let horn. la.....  
 süß dan E - cho klingt..... Das fro - he Grusse bringt. la..... la.....  
*no temuto.* *cres.*

*pp* *ff* *pp* *ff* *pp*  
 la..... la..... la..... la..... la..... la..... la.....  
 la la la la

la..... la..... la.....  
 la la la la la la la la la.  
*Pod.*



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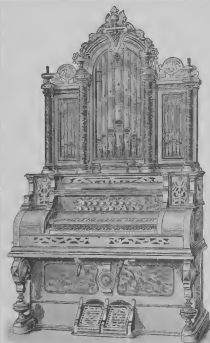


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PHILADELPHIA.

PHILADELPHIA, JANUARY 1, 1885.

EDITOR KUNKELE'S MUSICAL REVIEW:

Happy New Year to KUNKELE'S Musical Review, and may its shadow never grow less. Musical affairs for the past month have been somewhat better. In Philadelphia there is more interest taken in musical matters after the holidays, and, as the season commenced so late on account of the late weather, election, etc., we expect more interest hereafter. During the holidays our churches took a great interest in musical matters and the programmes were of a better order than heretofore. During the past month Theodore Thayer's Symphony Concert was given with a large and appreciative audience at the Academy of Music. The novelty of the program, "The Song of the Sea," which was enjoyed very much. It is a beautiful work, more melodious and more powerful than Brahms' "The Sea." It is the shortest of the author's symphonies. Rahnstein's "The Sea" was given by the "Oceano" during the direction of Mr. W. Cross. The orchestra were the Misses Menzies and Bryant of New York, Mr. Jordan of Providence, and Mr. Jackson of Boston. The entire work was given very satisfactorily. Later in the season they will give Bach's "Passion," for the first time in Philadelphia. Mr. Irving has been playing for two weeks at the Chestnut Street Opera House to good houseful, Lawrence Barrett held the boards during the holidays. At the Walnut Street Theatre, Huron's "Hearts of Oak" was given, and Missie Madden gave her new play "Caprice," while during the holidays Johnson and Crane appeared in "Catherine." All of our places of amusement seemed well patronized during the holidays and extra matinees have been given in each of the whole week.

VIENNA, AUSTRIA.

VIENNA, December 16, 1884.

EDITOR KUNKELE'S MUSICAL REVIEW:

We always had believed hitherto, that the large cities were the proper homes and fostering places of musical and dramatic art, and that in such cities we would find the best talent. To discover that true art is to be found in smaller places if only it be given the right hands and furnished with the necessary pecuniary means. For instance there is little sympathy in Italy which is not much larger than our neighbor Belleville, Ill. numbers 15,000 inhabitants. In the very heart of Germany—Meiningen like Belleville, has good head and large resources; but what Belleville has not, Meiningen has, and that is the modern means to make Meiningen the home of classical music and drama. Since several years, he has sent his well-schooled troupe (the troupe) into foreign lands. For instance, last winter his dramatic troupe went to London and showed the English Shakespeare should be played, and now he has had the pleasure of sending his orchestra hither and there, and the direction of Dr. Hans von Bülow, to show the Viennese how classical music should be played. In piano concertos, etc., should be played. Our Vienna Philharmonic, who, of course, thought they had the best model performance of classical music, symphonies, crisis death and murder and would have been violently repelled this competition, but nothing availed von Bülow "quasi, avo conquered." No one in Vienna had ever heard such an ensemble, such refined and poignant play of classical compositions. Bülow's orchestra consists of fifty-four men and of these, considered individually, not one is an eminent artist, but these men accomplish in ensemble the greatest that has yet ever been accomplished in the world, and the flesh of every practical musician begins to creep as soon as he thinks of the rehearsals that were necessary in order to reach such a result.

It would take too much of the time and patience of your readers to tell them in detail about every concert, etc., which we heard in these concerts; it will be enough for me to claim: "I saw it all, and never before have I done!" Who could have imagined that at that of that effect had been so long overheard from us and was waiting until now to be revealed by the skill of von Bülow. The recalls of Herr von Bülow after each number were almost endless, and the hearing of Beethoven's Fifth Symphony, I myself helped for the first time after the Festspielconcert of 1883, where we never yet to the applause. It would have pleased me best if I could have had say half a dozen of my Viennese friends by my side, to share with me the joy and enlightenment of the occasion. Herr von Bülow and his orchestra have abandoned directing as generally understood. Except for a motion now and then with the right hand, the left hand von Bülow stands in the midst of his troupe and listens intently. Perhaps that is the way of playing in the future, upon the newspaper critics by depriving them of the pleasure of telling in glowing terms that they are so good, and to do at the close of their criticism, how director X, etc., showed his thorough genius for directing by his graceful waving of his baton.

When he is recalled, Herr von Bülow accepts only the first recall as his own, in subsequent recalls he makes a motion of his hand toward the orchestra, indicating thereby that the applause is due not to him, but to them. When von Bülow plays a piano concerto with accompaniment of orchestra, no one directs, he does not even give the orchestra a nod and yet everything fits to a dot—that he himself knows everything by heart and perfectly is a matter of course. In the hearing of symphonies and overtures, the first violins play their part by heart and as a result their hearing is even and square, and the least reaction of a heart in the piano and marmosettes, piano, etc., are not to be heard, but when he plays piano solo now, his phrasing goes into the over-learned. Perhaps he knows his piano better than he knows his orchestra. In the hearing of concertos he now and then makes little speeches to which the public have not as yet become thoroughly accustomed. Your readers have, of course, heard of his speech in which

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CAPT. W. PRICE,

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he called the Berlin Opera House, "Hulsen's Circus" (Hulsen is the name of its manager). Here he said something still stronger at a Monday matinee. He gave the Viennese to understand that he and Herr von Bidlow had just understood themselves, and now they understood Brahms just as little. This caused a little tumult in the hall and a scene in the daily press. Foreign newspapers had the speech (usually incorrectly interpreted by them, and their still more and that while as a musician Herr von Bidlow was an unusually good fellow, as a speaker he was quite out of the *Veier-für-der*). The Viennese, however, thought: "We must go there again for he is a great good man and a good head!" and so it came that on Tuesday evening the large concert hall of the Musikverein was filled to overflowing. Herr von Bidlow and his orchestra played again remarkably well. The former, however, in the speech this time, had instead stuck his well-filled pocket book into his pocket and steamed away with his faithful dog and his Melodine.

The moral of the story is this: "Great musicians do right to make some speech, and only small ones find it to their advantage sometimes to keep silence. Since I reckon myself as belonging in the latter sort, I will now endeavor to practice the latter virtue, and for this time I will say Adieu!"

CHARLES SCHUMANN.

## HOW THEY WRITE IN NEW YORK.

"Down Easters" are so fond of poking fun at what they call the illiteracy of the West that we succumb to the temptation to give as a specimen of New York culture (*verbatim ad libitum*) the following letter received by our publishers just as we go to press from one of the enlightened portions of the Empire State. Of course the types cannot reproduce the chirography.

Jan 3 1885

Dear Sir:

I would like you would send me the sample of the first two stanzas on a piano and also I send you to let you see you got in some easy note books I can play a little on a violin by me and I would give anything if I could learn by note if you have any sample sheets contained the first to students on a violin I will send after some books if I see that I can learn by note yours truly

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The musical people, not only of Cincinnati, but of the whole country, have reason to rejoice in the thoughtfulness of Mr. Springer in inaugurating enterprises which have so largely contributed to the advancement of music in America, for although the great Music Hall was a gift to the city of his residence, the encouragement given to the cause of music has been far beyond merely local interest. His donations to the College of Music have now placed it in the ranks of endowed institutions. The beautiful Odeon, the concert hall of the college, was his latest acquisition to that institution, a gift from the legacies mentioned in his will. Our last meeting with Mr. Springer was at the Odeon, at the first Philharmonic concert, which he seconded much to enjoy.

Mr. Springer's gifts to Music Hall, the Exposition Buildings, and other prominent public purposes are recorded as follows:

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New Building, College of Music	13,000
To the Odeon	10,000
College of Music endowment	20,000
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## THE NEED FOR THOROUGHNESS.

THE following is sent us for insertion by the secretary of the Petersilea Academy of Music, etc.

In this country where the fall from opulence to poverty is often sudden and unexpected. Young people should heed the advice of the graveyards, who have perhaps paid the price of a life's failure for their experience. Not the least important of such advice is this: Set yourself to work to master some one avocation which will yield a subsistence, if not a fortune; so that should adversity overtake you, you may have something to rely upon that cannot be taken from you. Master that avocation we say. Be not content with a superficial knowledge of it. Be thorough in it from the foundation up. There is always a demand for skilled labor, or a master of his business or profession whatever it be.

The following is an instance of such demand:

MEMPHIS, TENN., Dec. 18, 1884.

PROF. PETERSILEA,

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Your pupil, Mrs. Fitts, died last week leaving about fifty pupils without an instructor. Can you recommend a successor who teaches by some method, to class that meets on the 20th instant for consultation. W. P. MILLER.

But this is only one appeal of many for thoroughness and Mr. Petersilea calls upon his former pupils and graduates to keep him notified of their residence if they wish to avail themselves of such opportunities as the above.

## "WHAT 'S IN A NAME?"

IT would seem from the following, related of himself by Franz Liszt, that America has not a monopoly of cant in music.

When I was very young, I often amused myself with playing school-boy tricks, of which my auditors never failed to become the dupes. I would play the same piece, at one time as of Beethoven, at another as of Czerny; and lastly as my own. The occasion on which I passed myself off as the author, I received both protection and encouragement: "it really was not bad for my age." The day I played it under the name of Czerny, I was not listened to; but when I played it as being the composition of Beethoven, I made dead certain of the "bravos" of the whole assembly. The name of Beethoven brings to my recollection another incident, which confirms my notions of the artistic capacity of the *dilettanti*. You know that for several years, the band of the Conservatory have undertaken to present the public with his symphonies. Now his glory is consecrated; the most ignorant among the ignorant shelter themselves behind his colossal name; and even envy herself, in her impotence, avails herself of it, as with a club, to crush all contemporary writers who appear to elevate themselves above their fellows. Wishing to carry out the idea of the Conservatory (very imperfectly, for sufficient time was not allowed me), I this winter devoted several musical performances almost exclusively to the bringing forward duets, trios and quintets of Beethoven. I made sure of being wearisome; but I was also sure that no one could say so. There were really brilliant displays of enthusiasm; one might have easily been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances, an inversion in the order of the programme completely put an end to the error. Without any explanation, a trio of Pixis was played in the place of one by Beethoven. The "bravos" were more numerous, more brilliant than ever; and when the trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome; so much so, indeed, that many made the escape, pronouncing that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the masterpieces of the great man. I am far from inferring by what I have just related, that they were wrong in applauding Pixis' trio; but even he himself could not but have received a smile of pity the applause of a public capable of confounding two compositions and two styles so totally different; for, most assuredly, the persons who could fall into such a mistake are wholly unfit to appreciate the real beauties in his works.



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MOZART'S PIANOFORTE had five octaves F to F, and Clementi's had no more than about 720, when five and a half octaves were gained by going up to the next C. In 1796 appeared the first piano with six octaves, from C to C, and this compass was that of the grand pianos, the Emperor V. N. Broadwood's the great London house, to Beethoven in 1817, the one he used for the rest of his life. The general introduction of six octave compass, whether from C to C or F to F, was not until 1811, when the six and a half octave compass of the best of the grand extension to seven octaves by G, and then A, upward, and to the lowest A, downward, was not everywhere completed until 1851.

Mrs. de REUSSET related in her *Memoire* the following anecdote of Gretry. As a member of the Institute, she was allowed to attend pretty regularly the Sunday receptions, and, on more than one occasion, the Emperor Napoleon, in the firm recollection of his face, went up almost mechanically and asked him his name. The general introduction of six octave question, and, perhaps, somewhat wounded at not having made a more useful acquaintance, he answered, "I am still Gretry, Sir." After this the Emperor always recognized him perfectly.

Of Mr. Tennyson, whose personal appearance is somewhat bygone, a story is told, which would be good if it were certainly true. He is said to have been staying with a friend in Paris, and one day asked his companion, who was going out, to tell the porter at the lodge to keep the fire in. His friend's friend, however, was of a mediocre quality to say the least, so that his orders to the porter assumed the form of *Ne faites pas le feu*, enlaided with much demonstrative gesticulation. When Tennyson, soon afterward, wanted to get out, he found the door of his room guarded by two stalwart men, who refused to let him pass. The while Tennyson grew, of course, the more the men were convinced that he was a dangerous lunatic, and resisted all his attempts to escape till the unlucky friend came back, and the error was explained.

THE YOUNG American violinist, Miss Nettie Carpenter, who recently, on tour with Mr. Sims Reeves, achieved such a brilliant success in the provinces, has been the victim of what seems to be a malicious and deliberate conspiracy. On Tuesday, November 18th, while attracted in Westbourne Grove by a crowd gathered round a horse that had fallen, a large portion of her long and flowing hair was severed from the scalp. The very next day, in Oxford Street, while returning from a concert in the Albert Hall, a similar outrage was perpetrated. The extraordinary recurrence of the disaster, acting on consecutive days has naturally given rise to the supposition that in some quarter or another professional jealousy has been aroused; and, in consequence, as a case of this kind, a detective has been employed to follow the young lady whenever she walks abroad.—*Evening Herald*.

A MUSICAL scandal, the like of which has never been witnessed before, was enacted recently at a concert given in the large hall of the Vienna Conservatory by Her von Bulow, who but a few months ago was the hero of a similar case at the same hall. The occasion was a concert hall was crowded, and among the audience were the Archdukes Valerie and Leopold, Prince of Saxe-Coburg, the Duke of Saxe-Coburg, and many leading members of the Theodor of Bavaria, and many leading members of the "Kermant." After the previous numbers had been played, Her von Bulow stopped forward to the front of the platform, and, in the presence of the audience, he took the violin and, *Premeditated*, addressed the audience in a tone of mingled intemperance and iron. He said that the journal in question had found fault with his previous rendering of Beethoven's "Kermant," and that, as he would not like to wage the great counter-charge, his orchestra would play instead the "Academical Overture" of the Austrian Brahms. The public indignantly protested and called for Beethoven's overture, which after some hesitation on the part of Her von Bulow, was produced. Brahms' "Academical Overture" was then executed, but Her von Bulow, after putting on his overcoat, once more addressed the audience: "I cannot render it on the piano-forte," he said, "and my musicians are too tired to play it themselves." It would be difficult to describe the angry feelings aroused among the public by Her von Bulow's behavior. It is questionable whether he will ever be asked to play in Vienna again. Neither the presence of royalty nor the fact that he was performing to the most musical and appreciative audience in Europe prevented him from giving vent to his wounded vanity by an unseemly and unjustifiable manifestation.

ARE THE ENGLISH MUSICAL.

It will say that Mr. Gounod would not do so, and, as a diplomat, after reading the following answer to the editor of *The Lute*, (a London musical journal) who had written to him asking him whether, in his opinion the English were a musical people?

"Sir—You ask me whether the English are or are not a musical people? You place me thereby in a very delicate position; not so much in reference to the English people as to the question itself. Congresses are often called together for the discussion of questions far less interesting. According to my idea, there exists no people that is anti-musical. Music is an element in human nature. There are individuals who are insensible to or refractory to musical influence; these are invalids. As yet there exist no hospitals to cure such invalids, but some day there may be—they would not be the least useful—but neither, exist other forms of barbarism have to be managed and driven under foot. Time is too short to treat this very interesting subject 'in extenso'."

As for myself, I can only congratulate myself on the reception which England gave my works, and I know that England is kind to her lovers and hates. Accept, Sir, the assurance of my sincere regard. G. Gounod."

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### COMICAL CHORDS.

WINDINGS are numerous. The frost is slipping the bache- ion.

Sono of the BARKER—"I Knead Thee Every Hour." The first note of the song is dough.

A MUSIC SELLER announces in his window a sentimental song: "Thou hast loved and left me," for three cents.

A YOUNG lady when recently asked if she was a singer, replied that she only sang for her own "amusement."

It said he wanted her to be his "last night," and she replied that she could never be more than a sister to him.

WHEN you see a crowd attracted by the tooling of a little German band, you see what the French mean by a real ensemble.

The latest London song is called, "My Love she is a Kitten." It would make a splendid serenade for a small back yard party.

The manager of a church fair when asked if there would be music each evening replied: "No but there will be singing."

"If you do not want to be robbed of your good name," says the Minneapolis Tribune, "don't have it printed on your umbrella."

A PHILADELPHIA barber refused, to color Bob Ingersoll's mustache on the plea that it might never be said to him that "he died an infidel."

The PRUSSIAN Parson—One of the members of the St. Louis Brewers here tall tale has joined a singing class, so as to learn how to pitch his voice.

"WASHER'S party notice, this morning, Mr. Hymn?" the neighbor asked the grocer. "Don't know for certain," cautiously replied the other, "he died last night."

"THAT'S the first hop of the season," remarked a dancing master as his young hopefuls sat down on a sack. Then the music started and the band began to play.

The only jokes women like to read are those which reflect ridicule upon men. On taking up a paper a woman invariably turns to the marriage column.

MUSIC TEACHERS TO PUPIL—"You see the note with an open space," said a whole note. Can you remember that?" Pupil—"Yes'm. A whole note is a note that has a hole in it."

The Zulu lady wears her wedding ring in her nose. A double purpose in this served. It discourages promiscuous kissing, and she is in little danger of losing her ring. She always uses her left hand.

"What would you charge me for one cutlet?" asked a lady, when Prince Ezeriah, who owns immense flocks, inquired what the renowned musician would charge for playing only one piece at a party.

"BROKE, broke, broke," is the song of the surf on the rocks and beach of the Golden Gate, and "broke, broke, broke," is the sad echo of the mixing speculator, miles away—Berkus Leader.

"WHAT is the meaning of a back-biter?" asked a gentleman at a smiling school examination. This was a punster. If it went down the class again, it came to a simple untruth, who said: "Perhaps it's a flea."

The Japanese premier, Prince Kuroki addressed General Grant in English, so called, in complimenting him by saying that he was born to command, he said: "Sire! Brave General! you too made me a hero."

One dear lady has lost her life by falling from the spire of the Lutheran Church. Only those who know the height of the steeple can measure the depth of our grief—Olinthus column of a German newspaper.

It is said that as soon as a Chinaman marries an American lady in this country he amputates his queue. This is conclusive evidence that the heathen Chinese has been a close student of married life in this country.

A MINISTER, walking with a friend stopped on an icy pavement and slid down the sidewalk. "I see they do," replied the friend, "but you're not a minister."

According to the poet Campbell, "The sentinel stars set their watch in the sky." As long as they don't set, "grandfather's clock" in the sky, we shall be willing to go to "grandfather's watch" has never been set to music.

DEACON JURY remarked to a pious companion that the kingdom of Satan was to be destroyed, and asked him if he wasn't glad of it. "Yes," he replied, "I suppose so, but it seems a pity that it has to be destroyed."

THE END OF ALL THINGS—Mistress (to her late servant)—"Well, Mary, how have you been since you left me? Where are you living now?" "I serve 'em," replied, "ma'am, I don't live anywhere, ma'am. I'm married, ma'am."

The editor of a newspaper a long time ago with the butt end of his lead pencil and afterwards carefully wiped the same, while a woman, a good evidence found a note, but it seemed to be foreign to the subject under consideration.